THE
Greateſt Glory
OF A
PRINCE,
IS THE
Conqueſt of his own Paſſions.
A
COMEDY.

As it is Acted,
At the King's Theatre in the Hay-Market.

By
The Company of *Italian* COMEDIANS.

LONDON: Printed, and Sold by Mr. *Stubbs*, *Periwig-Maker*; and at the King's Theatre in the *Hay-Market*. Price Six Pence.

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Dramatis Perſonæ.

D. Alphonſo, *Prince of* Gaeta.

Pantalon, } *Counſellors.*
Doctor, }

D. Lewis, *General ſent to the Wars; Father to* D. Violante.

D. Violante, *Firſt Lady at Court, in Love with* D. Carlos.

D. Iſabella, *Relation to the* Prince, *in Love with* D. Carlos.

Argentina, *Waiting-woman to* D. Violante.

D. Carlos, *a* Roman *Gentleman, the* Prince's *Favourite.*

Brighella, } *Servants to* D. Carlos.
Harlequin, } *Coming from* Rome.

The Prince's *Guards.*

Bailiffs.

The DANCES *are performed by M.* Poitier *and others.*

SCENE *the City of* NAPLES.

The Argument.

ALPHONSO Prince of *Gaeta*, reſiding at *Naples*, Orders Don *Lewis* a Journey to *Calabria*, to quell the Rebels. The malicious Councellors, *Pantalon* and *Doctor*, Calumniate the Favorite Don *Carlos*, who, being in Love with *Dona Violante*, refuſes a very advantageous Propoſal of Marriage; his Father ſends him from *Rome* by *Harlequin* his Servant, and an Old Acquaintance of *Brighella*, who being ſharp witted, and much for the Intereſt of his Maſter Don *Carlos*, adviſes him to keep *Harlequin* at *Naples*, propoſes to inſtruct him how to be a Buffoon, ſeemingly Dumb and Deaf, and then make a Preſent of him to the Prince, ſince in that Station he might hear and acquaint his Maſter of what Intreagues the Envious Councellors ſhould invent againſt him. The Prince is alſo in Love with *Dona Violante*; but his Affections are ſlighted by her Couſtancy to D. *Carlos*. *Harlequin* is caught in Amorous Diſcourſe with *Argentina*, by the Councellors; they acquaint the Prince with the Roguery, and would oblige *Harlequin* to ſpeak, but all to no Purpoſe. The Prince is angry at their Accuſations, believing *Harlequin* Innocent; they inſiſt, the Torment of the Strapado will

make him ſpeak, or they offer to undergo the ſame Puniſhment; he goes through it; they are order'd to undergo the ſame, according to their own offer. The extream Joy of his Enemies Puniſhment, cauſes the Effect on *Harlequin* that the Torment did not. By his ſpeech the Plot is diſcover'd, and he makes an open Confeſſion of what had paſt. The Prince reproaches Con *Carlos*'s Ingratitude, and only forbids him the ſight of *Dona Violante*, and Orders him to marry *Dona Iſabella*. The former produces her Fathers Conſent to her Marriage with Don *Carlos*. The Prince, through entire Clemency and Goodneſs, condeſcends to their Marriage, and himſelf marries *Dona Iſabella*. Which ſhews, *The greateſt Glory of a Prince, is the Conqueſt of his own Paſſions.*

THE *Greateſt Glory* OF A PRINCE, IS THE Conqueſt of his own Paſſions.

ACT I. SCENE I.

Proſpect, the City of Naples.

Enter D. Alphonſo, Prince *of* Gaeta, Pantalon *and* Doctor.

THE Prince chuſes and reſolves to ſend with all expedition D. *Lewis* (Father to D. *Violante*) to quell or defeat the Rebels in *Calabria*, the Counſellors approves of his Choice.

Choice: He expreſſes abundance of Affection for D. *Carlos*, they Malignant and Jealous ſtrive to degrade his Qalifications and Merit, he orders him to be call'd.

SCENE II.

Enter Don Carlos.

The Prince receives him kindly, and inviting him to his Cloſet, *Exit.*

The Councellors flatter Don *Carlos*, under the Equivocation of Benevolence and reſpect. *Exeunt.*

He ſays that their Malice is ſufficiently diſcovered by their Flattery. He talks of his Happineſs in D. Violante's Correſpondence to his Affections and of his own Picture he had made which he deſigned to preſent her with. *Knocks.*

SCENE III.

Enter Dona Violante *with a Letter in her Hand.*

They lovingly Diſcourſe on their Amours; his Picture and her Letter are exchang'd with Pleaſure. *Exit* D. Violante.

SCENE IV.

Harlequin a ſinging within, then enter *Harlequin* in his travelling Dreſs. Don *Carlos*, reading the Letter he had received from Dona Violante *Harlequin* ſays he is come from *Rome* with Diſpatches for the ſaid Don *Carlos* from his Father, ſeeing D. Carlos, makes his Addreſs to him; he not minding him, ſends him to the Devil, *Harlequin* does the ſame at his Turn; but at laſt knowing each other D. *Carlos*

Carlos hears his Father's Desire that he should return to *Rome*, where he proposed him an advantagious Match, as he finds, by the Letter dilivered to him by *Harlequin*. After some Debate between them, Don *Carlos* in a Passion goes to fall foul of *Harlequin*.

SCENE V.

Enter Brighella.

He prevents him. D. *Carlos* tells *Brighella* his Father's intention of his repairing home. *Brighella* Compliments *Harlequin* on his safe Arrival at *Naples*, Studying his Master's Interest advises him to keep *Harlequin* to avoid returning his Father any Answer, and Proposes he may be serviceable to his Affairs at Court, offering to instruct him how to feign himself a Buffoon, and with all Dumb and Deaf, that he may make a Present of him to the Prince, and thereby shall have an Opportunity of knowing from *Harlequin*, what he shall have overheard at Court, of the Counsellors malicious Invention against him. D. *Carlos* approves *Brighella*'s Advice, orders *Harlequin* to act according to *Brighella*'s Directions. *Exit* D. *Carlos*

Harlequin is Hungry, *Brighella* promises to lead him to the Kitchen. *Exeunt.*

SCENE VI.

Enter D. Isabella.

She complains on *Carlos*'s Coldness in his Amours with her, and the Scarcity of his Visits; resolves to send him a Letter, but having the Misfortune of pricking one of her Fingers in working

working Embroidery, propoſes to deſire D. *Violante* to write it for her. *Knocks.*

SCENE VII.

Enter Argentine.

Hears D. *Iſabella*'s Pleaſure, ſhe lets her into her Miſtreſs's Apartment. *Exit*, *D.* Iſabella.

Argentina ſhe mimicks her Miſtreſs, and D. *Iſabella*'s affected Complements at their Meeting, and mocks the Affectation of their Viſit. *Exit.*

Proſpect Changes.

SCENE VIII.

Hall Table and Chairs.

Enter D. Violante *and* Iſabella.

After few Complements, D *Iſabella* deſires Favour of D. *Violante* to write a Letter for her.

Proſpect changes.

SCENE IX.

Scene in the City.

Enter D. Carlos *and* Harlequin.

D. *Carlos* propoſes to let them ſee the Lady of his Affection, as the only Reaſon of his refuſing the Obedience due to his Father's Commands of returning Home. He promiſes kind Reception and Uſage.

SCENE X.

Enter D. Violante,

And gives D. *Carlos* a Box on the Ear; and as ſhe reprimands D. *Carlos*, *Harlequin* runs from one Side to the other for Fear. D. *Violante* admits of no Excuſe, neither gives any Reaſon for ſo doing. *Exit.*

D. *Carlos*

D. *Carlos*, amazed at this Alteration, as well as *Harlequin*, at ſuch kind Reception, the one frets and foams at the Accident, the other laughs and banters. D. *Carlos* orders *Harlequin* to knock again, with a Deſign to demand back his Picture. Harlequin *Knocks*.

SCENE XI.

Violante *from within*,

Anſwers with a bluſtering Voice; *Harlequin* runs away, ſhe enters, asking his Buſineſs; he ſays he has none with her. *Exit D.* Violante. *Harlequin* knocks again, ſhe enters, which cauſes a curious Dialogue between the two Lovers, by the Interpoſition of *Harlequin* as a third, by bringing Meſſages from the one to the other, which brings them to a right underſtanding, and are pacified.

The End of the First ACT.

ACT II. SCENE I.

Enter Brighella.

He talks of his Love for *Argentina*, and of her Correſpendence, reſolves to pay her a Viſit, *Knocks*.

SCENE II.

Enter Argentina.

She is very glad to ſee him; an amorous Dialogue is performed according to Art, and they promiſe one another Conſtancy of Affection, and to be ſoon tied under Bonds of Matrimony. Argentina Exit. Remains *Brighella*.

SCENE

SCENE III.

Enter D. Carlos and Harlequin.

D. *Carlos* is much rejoiced at his pacifying D. *Violante*, and re-eſtabliſhing of her Affection; makes a Narration to his Man *Brighella*, of what Misfortune he had undergone, but that all was ſettled in good Harmony between him and his Miſtreſs. *Brighella* wiſhes him all Happineſs; he tells him how the old Counſellors do not depart from their Proſecutions againſt him to the Prince; he adviſes him to make him a Preſent of *Harlequin*, as a Buffoon, dumb and deaf, lately ſent him from *Rome*, that he may overhear and inform D. *Carlos* of what paſſes at Court,

Brighella offers to inſtruct him how he may behave himſelf there. D. *Carlos* approves of the Propoſal, and leaving *Harlequin* to *Brighella*'s Direction. *exit.*

Brighella inſtructs *Harlequin* how act the Dumb and Deaf, they come to a Trial Harlequin ſeeming dull, Brighella is Impatient at his Ignorance, however to encourage him, he tells him of what fine Women the Country affords, and tells him if he minds his Buſineſs, he'll bring him acquainted with one of the Brighteſt, whom he us'd to viſit, *Harlequin* well pleaſed with the Offer, ſays he'll do any thing he is adviſ'd to by him, and goes to wait for him in the Kitchen. *exit.*

SCENE IV.

SCENE IV.

Enter Argentina.

Who had been at the Door and overheard Brighella's Diſcourſe with Harlequin, about promiſing to make a ſhow of her. She villifies him, he Affronts her; but at laſt they agree in a Friendly Manner. *exeunt.*

SCENE V.

Enter Prince, Pantalon and Doctor.

The Prince declares his Love for D. Violante; the Counſellors diſwade him from it; he has great Hopes of obtaining her, having intruſted D. Carlos with his Amour, and whoſe Perſuaſions he doubted not would bring her to a Compliance. They diſcommend his Truſt, and ſpeak ill of D. Carlos.

SCENE VI.

Enter D. Carlos.

He acquaints the Prince, that, to eaſe his inward Sorrows, he had got a pleaſant Buffoon, though Dumb and Deaf, ſent him from Rome, which he offers as a Preſent to his Highneſs. he accepts it, and D. Carlos orders him in.

SCENE VII.

Enter Harlequin in Buffoons Habit.

D. Carlos preſents him to the Prince, and ſaying he muſt attend on the Publick Diſpatches, *exit.*

Harlequin plays ſome unlucky Pranks, making Motions as if he was Hungry. The Counſellors ſeem not to underſtand him. The Prince tells them, he ſuppoſes he wants Victuals; Har-

lequin ſeems mighty joyful that the Prince had interpreted right. The Prince orders him into the Kitchen, and ſome Mackerrons to be got for him. Harlequin, tranſported with the Prince's pleaſing Command, jumps upon him and throws him down. The Counſellors chide him for his Rudeneſs; he, with a Styrrup, ſets them all a running. *exeunt.*

The end of the ſecond ACT.

ACT III. SCENE I.

Enter Prince, Pantalon, Doctor and Harlequin.

The Prince complains that his Affections ſhould be ſo ill beſtowed on D Violante, ſince the Complements he cauſed to be made her were ſlighted by her. The Counſellors ſay, It is no more than what they expected, ſince ſhe was entirely taken up with the Love of D. *Carlos*, who had the reciprocal Command of her Affections, as ſhe had of his, which the Prince will not believe. *Harlequin* takes particular Notice of their Aſſertions. *Pantalon* propoſes to the Prince, he ſhould feign to ſend D. *Carlos* to the Wars, and he'd ſoon find by his Uneaſineſs and Reſiſtance, the Truth of what they had alledged; the Prince calls for D. *Carlos*. *Harlequin*, with ſeveral unlucky Actions, hangs on the Neck of the one, then of the other, as if he was going to whiſper them.

SCENE

SCENE I.

Enter Don Carlos.

Harlequin does the ſome to him, and tells him, That if the Prince ſhould talk of ſending him to the War, he ſhould readily comply. The Prince propoſes to him a Journey towards the Camp; he readily offers to go, and ſeems to be glad of the Opportunity of being employed in the Service of ſo worthy a Prince. He being ſatisfied with his Readineſs, ſtops him, and orders him to go to his Cloſet and wait for him there.

Exit Don *Carlos*

The Prince upbraids the Counſelllors, calling them envious and malicious. *Exit* Prince.

Harlequin mocking Counſellors. *Exit.*

They being vexed at what had happened, reſolves on new Plots againſt D. *Carlos*. *Exeunt.*

SCENE III.

Enter Brighella.

He ſays he is very impatient to hear the Iſſue of his Invention, hoping *Harlequin* may play his Part rightly, and prove ſerviceable to his Maſter.

SCENE IV.

Enter D. Iſabella.

She complains to *Beighella*, That ſhe cannot be ſo happy as to ſee his Maſter, and wonders at his delaying the accompliſhing of his Engagement of Matrimony with her. *Brighella* adviſes her to go to the Prince, and deſire his Approbation. She takes his Advice as good, and in order to ſpeak to the Prince, *Exit.*

Brighella

Brighella says, he adviſed her ſo to do, becauſe the Prince may have the leaſt Occaſion to ſuſpect D. *Carlos*'s Amours with D. *Violante*, and the Counſellors's Malice appear the greater; and for his Part, he'll ſtrive to contribute more to his Maſter's Marriage with D. *Violante*, than with D. *Iſabella*, thinking it the moſt advantagious for D. *Carlos*. *Exit.*

SCENE V.

Enter Prince, Pantalon, Doctor and Harlequin.

The Prince taxes the two Counſellors of being too obſtinate in their Perſecutions againſt Innocence.

SCENE VI.

Enter D. Iſabella.

Imploring his Highneſs's Conſent to her Marriage with D. *Carlos*. He granas it. D. *Iſabella* returns him Thanks. Exit.

The Prince reproaches again the Counſellors, of their Injuſtice to D. *Carlos*. They inſiſt on their being right in their Notions, and would ſuffer any Penalty if otherwiſe. He ſays he was ſufficiently ſatisfied by the laſt Trial. They deſire the Prince to take Don *Carlos* with him the next Night, under Don *Violatne*'s Window, and obidge him to ſpeak of Love to her, and he'd ſoon find out the whole Truth, by her Anſwers. The Prince agrees, but thteatens them with a Penalty they approve. *Pantalon* goes for Don *Carlos*, and returns again, ſaying he could not find him, and ſuppoſed he was gone to the uſual Viſit.

Visit. *Harlequin* very uneasy, goes in and out, vexed he could not find his Master. Exit *Harlequin*.

SCENE VII.

Enter *Don* Carlos.

He says, he had heard the Prince wanted him, seems disturbed, not seeing *Harlequin*. The Prince tells D *Carlos*, he must go with him that Night: Don *Carlos* is surprized forges many excuses to withdraw; *Pantalon* takes Pains he shall not; the Prince takes Don *Carlos* by the Hand, and exeunt the Counsellors, well pleased at the Mischief they had contrived also. exeunt.

SCENE VIII.

NIGHT.

Enter *Harlequin*.

Who says, that as he could not find his Master, he had resolv'd to acquaint D. Violante of what had past. *Knocks*.

SCENE IX.

Enter Argentina.

She, with *Harlequin*, Act a Comick Scene in the Dark, he assuring her that she is Handsome, and a good Virgin by the Colour of her Voice and Eye. They hope to see one another by Day. *Harlequin* propose to speak to her Mistress. She calls her.

SCENE X.

Enter D. Violante,

Harlequin, after a confus'd way of expressing, makes D. Violante comprehend, that the Prince was to be near while D. *Carlos* should make

make his Amorous Addreſſes to her that Night from the Street, in order to diſcover their Amours. D. Violante is well pleas'd of being forewarn'd. *exit* with Argentina.

Alſo *Harrlequin*, ſeeking his way very comical. exit.

The End of the Third ACT.

ACT IV. SCENE I.

NIGHT Continues.

Enter Prince, D. Carlos, Pantalon and Doctor.

The Prince enquires where about they are; D. *Carlos* anſwers, in *Toledo*'s-ſtreet; then D. *Violante* lives here, ſaid the Prince. D. *Carlos* feigns himſelf Ignorant of it: However, the Prince orders him to knock at her Door; which D. *Carlos* not performing to his Pleaſure, he wrap'd at it himſelf very hard.

SCENE II.

D. *Violante at the Window.*

And ask what unmannerly Perſon could be ſo rude; upon which Don *Carlos* would have them retire, but the Prince will not agree; but obliges Don *Carlos* to make his Addreſſes to her, according to his dictating. She calls Don *Carlos* a Rude impudent Fellow, and wonders at his Aſſurance. He takes Courage, and the Prince is ſatisfy'd. D. Violante *retires*.

exeunt Prince *Pantalon* and *Doctor*;

D. *Carlos* exagerates, and alſo —— *exit*.

SCENE III.

SCENE III.

Day. Enter *Brighella* and *Harlequin*. *Brighella* ſays, He could not reſt the over Night ſeeking for his Maſter, and hears from *Harlequin* the whole Affair, and how he acquainted *D. Violante*.

SCENE IV.

Enter *D. Carlos*) Sorrowful for the Unfaithfulneſs of *D. Violante*, who would never have uſed him in ſuch a Manner, unleſs there was ſomething more than ordinary in the Caſe. *Brighella* tells him *Harlequin* had ſpoke ill of her: *D. Carlos* draws his Sword in a paſſion; *Harlequin* runs around the Scene, and retires.

SCENE V.

Enter *D. Violante*.

She ſtops D. Carlos, he challenges her Inconſtancy; ſhe lets him know the reaſon of her ill Treatment, which proceeded from the Information ſhe had before received from *Harlequin*.

D. Carlos going to embrace *D. Violante*.

SCENE VI.

The Prince aſide obſerving.

She eſpying the Prince, puſhes back *D. Carlos*; the Prince retires: She embraces *D. Carlos*; he is confuſed: The Prince re-enters: She makes her Addreſſes to him; telling him *D. Carlos* had preſumed to make mention of his Paſſion for her; for which ſhe requeſts he may be puniſh'd. The Prince deſires the Puniſhment may be left to Him; ſhe afterwards informs him

that

that he should be banished within two Hours. Then approaching *D. Carlos*, tells him, she expects him within that time to her Closet. *aside* The Prince tells him the same. *aside*) *Exit.* *D. Carlos* in Amazement. *Exit.*

SCENE VII.

Enter *Harlequin.*

He says he'll quit his Master, and tell his Reasons to D. *Violante*, wants to see the young Damsel who had promised him the Night before.

SCENE VIII.

Enter Argentina.

She is frighten'd at the Sight of *Harlequin*, thinking him to be a Baboon. Wonders he should speak, he tells her he is the same that spoke with her the Night before, and that he lik'd her. *Argentina* is well pleas'd.

SCENE IX.

Enter Brighella.

He gets between them; *Harlequin* pushes him off; *Brighella* shoves him again. *Harlequin* says he had promised to shew him a Pretty Maid, he lik'd her, so would think on no other. *Brighella* pretending *Argentina* was design'd for himself, they fall out. *Argentina* strives to appease 'em, they come to Blows; *Harlequin* drives *Brighella* off the Stage. *Argentine* repairs to the House.

SCENE X.

Enter *Harlequin.*

Still fretting against *Brighella*, and since *Argentina* likes him, being now alone resolves to speak to her, *Knocks.*

SCENE II.

Enter *Argentina.*

Harlequin begs she'd be conſtant to her Love: She Promiſes,

SCENE III.

Pantalon and *Doctor* aſide,

They come unawars upon the two Lovers: *Harlequin* ſeeing the Counſellors ſeems Dumb, they abuſe him, and would oblige him to ſpeak; he is ſtill Dumb, *Argentina exit*

At the Noiſe of *Pantalon* and *Doctor*

SCENE. VI.

Enter the Prince

They acquaint him that *Harlequin* ſpeaks, and that it was a ſlip Invention of his truſty *D. Carlos*, that he ſhould feign himſelf Dumb for his own ends. The Prince wou'd not believe it, and orders 'em to make him ſpeak, but all in vain: *Pantalon* ſays, That if he was condemn'd to the ſtrappado's, the Torment would make him ſpeak, and if he does not ſpeak, they offer to undergo the ſame Punishment; The Prince orders the execution

SCENE V.

Enter Bailiffs.

They are order'd to give *Harlequin* the ſtrappado; they execute the Order; Harlequin ſtill Dumb; the Counſellors in great Trouble; the Prince commands *Harlequin* to be releaſed, and the *Doctor* brought to it: *Harlequin* ſeems well pleas'd, and would have them hang the *Doctor* by the Neck; the *Doctor* is pull'd up;

Harlequin.

Harlequin rejoyces and ſpeaks: The Prince threatens him with Death, if he did not confeſs; which on his Knees he did, ſaying, what he had done was by the Contrivance of *D Carlos*, at the ſame time acknowledging the Affection he had bore to *D. Violante*.

SCENE VI.

D. Carlos obſerving, makes Signs to *Harlequin* that he ſhould hold his Peace. *Harlequin* tells him all was diſcovered: D *Carlos* asks pardon: The Prince tells him of the odd way in which he recompenſed his Favours; but in order to manifeſt the Greatneſs of his Clemency, propoſes to him the Marriage of *D Iſabella*; and commands him never more to ſee *D Violante*: and accordingly orders *D Iſabella* to be called.

SCENE VII.

Enter D. Iſabella.

The Prince orders her to give her Hand to *D. Carlos*

SCENE VIII.

Enter D. Violante, Argentina, and Brighella.

D Violante forbids the March, producing her Father's Conſent in a Letter to her Marriage with D. Carlos. The Prince complies with the General's Deſire, approving the ſame as a Decree of Heaven: Marries himſelf to *D Iſabella*. *Brighella* renounces the Love of *Argentina*; and is marry'd to *Harlequin*.

FINIS.

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